

10-5-2004

Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffrey D. Grogan

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CHAMBER ORCHESTRA

Jeffrey D. Grogan, conductor

Ford Hall
Tuesday, October 5, 2004
8:15 p.m.

ITHACA

PROGRAM

Overture from *L'italiana in Algeri*

Gioacchino Rossini
(1792-1868)

Suite from *Pelléas et Mélisande*, op. 80

Gabriel Fauré
(1845-1924)

- I. *Prelude*
- II. *Andantino Quasi Allegretto*
- III. *Sicilienne de Pelléas et Mélisande*
- IV. *La mort de Mélisande*

INTERVAL

Symphony No. 2 in D Major, op. 36

Ludwig van Beethoven
(1770-1827)

- I. *Adagio, Allegro con brio*
- II. *Larghetto*
- III. *Scherzo*
- IV. *Allegro con Brio*

Giacchino Rossini (1792-1868) was perhaps the greatest innovator of early nineteenth-century Italian opera. Rossini and his contemporaries revolutionized the style of earlier Italian composers, paving the way for later masters such as Verdi. Rossini composed *L'italiana in Algeri* at the age of twenty-one in twenty-seven days. Despite his youth and his haste, it remains one of his best-known comic operas. Angello Anelli's libretto tells the tale of the oafish Bey Mustafa's attempts to win the hand of the cunning Isabella (l'italiana), who ultimately outwits him and escapes with her lover.

Rossini often used material from other compositions in his overtures; however, this overture is unique to the opera it precedes. Its brisk pace and whimsical melodies reflect the lighthearted nature of the drama, creating the sense of laughter that pervades much of Rossini's music.

Gabriel Faure was one of the great masters of the French art song, but he wrote sparingly for full orchestra. He preferred small forms and ensembles, and wrote mostly introverted music with a sense of the French impressionism he preferred in paintings and music. Trained as an organist, Faure studied with Saint-Saens, who introduced him to the ideas of contemporary composers such as Schumann, Liszt and Wagner. He became a fixture in Parisian salons, and the music he composed took on the necessary characteristics for these small and intimate settings. He developed his own palette and tonal language with his characteristic use of modal harmony and altered scales. Faure went on to become the professor of composition at the Paris Conservatory, mentoring would-be titans Maurice Ravel and Nadia Boulanger, becoming director of the school in 1905.

Composed between May 16 and June 5, 1898, *Pelléas et Mélisande*, op. 80 was composed as incidental music to the play of the same name by Maurice Maeterlinck (it is of some interest that Debussy was asked to adapt the music of his Opera *Pelléas et Mélisande* for the play. Debussy refused the commission not wanting to break apart his masterpiece). Faure rescored the incidental music to the play into a Suite for Orchestra. The opening Prélude, intended to be played prior to the rise of the curtain, establishes the melancholy, mysterious mood of the work. The second movement depicts Mélisande's work at the spinning wheel, the wheel being portrayed by the filigree in the rhythmic ostinato in the strings. The third movement, Sicilienne, was composed on music from a previous work for Cello and Piano. It depicts a love scene between

Pelléas and Mélisande, and has become one of Faure's most famous works. The Finalé depicts the death of Mélisande, and gives us the touching memorial needed in such a tragedy.

Beethoven's Second Symphony was premiered in Vienna on April 5, 1803, having been completed in 1801-1802. The work is the last of his "Classical" symphonies, still resting largely on the traditions of Haydn and Mozart, although we can sense Beethoven's yearning to move on. Three of the work's movements, all but the third, are in sonata allegro form. The third movement is a Scherzo, the form Beethoven preferred to the minuets of Mozart and Haydn. During the year or so while he was completing the work, Beethoven became aware of his impending deafness. Though he was still able to hear, he had noticed a buzzing in his ears, and he was having trouble hearing soft sounds and losing the ability to distinguish jumbles of loud sounds. It was during this time that Beethoven began to take himself out of society life, becoming much more introverted and aggressively shy. Beethoven's doctor sent him to Heiligenstadt. It was here that Beethoven wrote his "Heiligenstadt Testament," a will and letter to his brothers Carl and Johann in which he describes his pain and sorrow:

... it was impossible for me to say to people, "Speak louder, shout, for I am deaf." Oh, how could I possibly admit an infirmity in the one sense which ought to be more perfect in me than others, a sense which I once possessed in the highest perfection, a perfection such as few in my profession enjoy or ever have enjoyed.

Beethoven concluded his letter with thanks to Prince Charles de Lichnowsky, a friend and patron of both he and Mozart. It is Lichnowsky to whom Beethoven dedicates his Second Symphony. Although the work was composed during a trying time in Beethoven's life, we hear sunny and bright themes in the work, notably with dramatic allusions to tragedy, possibly expressing Beethoven's triumph over hardship through his art.

ITHACA COLLEGE CHAMBER ORCHESTRA

Jeffrey Grogan, conductor

Violin I

Elizabeth Cary
Natasha Colkett
Dan Demetriou
Neil Fronheiser
Tamara Freida, concert master
Christopher Jones
Josh Modney
Elizabeth Stein

Violin II

Megan Atchley
Annie Chen
Paul Diegert
Sarah Geiger
Maureen Pohlman
Shawn Riley
Dan Sender *
Christian Simmelink

Viola

Andrew Colella
David Kelts
Nina Missildine
Cassandra Stephenson*
Loftan Sullivan

Cello

Alana Chown
Diana Geiger
Elizabeth Meszaros
Christina Stripling*

Bass

James Mick
Patrick O'Connell*

Flute

Leslie Kubica*
Melissa Wierzbowski*

Oboe

Noelle Drewes
Jamie Strefeler*

Clarinet

Sarah Bennett
Matthew Libera*

Bassoon

Andrew Beeks
Brian Jack*

Horn

Brian Hoeflschweiger
Leah Jones
Tyler Ogilvie*
Jenna Troiano

Trumpet

Kathryn Cheney
Jesse King*

Timpani

Nicholas Galante

Percussion

Matthew Donello
Lee Treat

Harp

Myra Kovary+

Graduate Assistant

Benjamin Aneff

* denotes principal
+ guest artist

Personnel listed in alphabetical order to emphasize
each member's personal contribution.

CALENDAR

October

- | | | |
|----|-------|--|
| 6 | 8:15 | Student Organization; Premium Blend |
| 7 | 8:15 | Percussion Ensembles;
Conrad Alexander and Gordon Stout, directors |
| 8 | 8:15 | Symphony Orchestra; Jeffrey D. Grogan, conductor |
| 9 | 12:00 | <i>Master Class; Nancy Ambrose King, oboe</i> |
| | 7:00 | Faculty Recital; Rebecca Ansel, violin |
| | 9:00 | Student Organization; Ithacappella |
| 10 | 8:15 | <i>Guest Lecture; Stephen Hartke, composer—2004-5</i>
<i>Karel Husa Visiting Professor of Composition</i> |
| 11 | 8:15 | Faculty Recital; Music of Stephen Hartke |
| 12 | 8:15 | Wind Ensemble; Stephen Peterson, conductor |
| 21 | 7:00 | Faculty Recital; Debra Moree, viola |
| 26 | 7:00 | Faculty Recital; Richard Faria, clarinet |
| 27 | 7:00 | <i>Guest Recital; Irina Vorobieva, piano</i> |
| 28 | 8:15 | Student Organization; Trombone Troupe |

November

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| 3 | 8:15 | <i>Guest Recital; Ensemble X</i>
<i>Ithaca College Concerts 2004-5</i> |
| 4 | TBA | <i>Vocal Improvisation Workshop; New York</i>
<i>Instrumental Improvisation Workshop; New York Voices</i> |
| 5 | 7:30 | <i>Pre-Concert Lecture; Steve Brown and Lauri Keegan</i> |
| | 8:15 | <i>Guest Recital; New York Voices (admission charge)</i> |
| 8 | 8:15 | Faculty Recital; Charis Dimaras, piano |
| 9 | 8:15 | Opera Workshop; Patrick Hansen, director |
| 10 | 8:15 | Faculty Chamber Recital; Ithaca Wind Quintet |
| 11 | 8:15 | Faculty Chamber Recital; Ithaca Brass |
| 13 | 7:00 | 25 th Choral Composition Competition Concert |
| 16 | 7:00 | Piano Ensemble; Phiroze Mehta, coach |
| 17 | 8:15 | Brass Choir; Keith Kaiser, conductor |
| 18 | 8:15 | Contemporary Chamber Ensemble;
Jeffrey D. Grogan, director
<i>The Shirley and Chas Hockett Chamber Music Concert Series</i> |
| 29 | 8:15 | <i>Guest Recital; Fleisher-Jolley-Tree-O</i> |
| 30 | 9:00 | <i>Master Class; David Jolley, French horn</i> |
| | 9:00 | <i>Master Class; Michael Tree, violin/viola</i> |
| | 8:15 | Percussion Ensemble; Conrad Alexander, director |

Ithaca College Concerts 2004-5 (admission charge)

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| October 1 | Guarneri String Quartet |
| November 5 | New York Voices |
| April 5 | Yundi Li, piano |